

Tape: 54

CC 214

- Side I
- Vancouver Festival of the Arts: end of Monday, July 29 session with Olson, Creeley, Duncan, Ginsberg; Wednesday, July 31, with Duncan, Creeley, Ginsberg.
- 0-75 July 29th: Olson speaks of kosmos, of "names" and pythagorean correspondences, of journals and stories records effecting cultural change, of Duncan's concept of concretized histology as history; Olson reads a selection (56-75) from the Maximus poems.
- 76-175 Olson, Duncan, Creeley and Ginsberg speaking of poetry and its effects; Ginsberg on Olson.
- 176-end Wednesday, July 31st session with Duncan, Creeley and Ginsberg in a discussion of Olson's position as Maximus, of the persona as "being" and general sense of polis, identity, of Olson's approach to Gloucester, of the commodity politics Olson attacks, of polis as "eyes" as primary apprehension.
- Side II
- Continuation and conclusion of July 31 session; Monday, August 2nd session with Creeley, Duncan, Ginsberg and Whalen.
- 0-24 end of July 31 session: Duncan answers audience questions about Maximus poems.
- 26-250 Monday, August 2nd: Creeley, Duncan, Ginsberg, Whalen answer questions about personal and national consciousness which leads to discussion of poetic consciousness by Duncan and form of consciousness by Creeley, including mention of Shelley and environment of poem. Duncan speaks of perception through imagination and the numenal quality through a shamanic vision.
- 251-350 Ginsberg speaks of his personal poetic consciousness.
- 351-end Duncan speaks of Lawrence and a primal consciousness, of the mind/body schism. Duncan speaks of transference from numenous unreal to real.

AN INDEX TO THE PAUL BLACKBURN TAPE COLLECTION

The Paul Blackburn Tape Collection represents one of the great resources to modern literary history. The poet, Paul Blackburn (1926-1971) was, in addition to his talents as poet, translator and editor, a great supporter of an ongoing oral tradition in poetry. He organized and attended poetry readings in New York City during the fifties and sixties at St. Marks, Le Metro, Deux Megots, Max's Kansas City and other bars and clubs. He organized his own poetry radio show, "Contemporary Poetry" on WBAI in New York. And he collected tapes from his friends and from these readings throughout his life, maintaining what is now recognized as one of the largest oral history collections in the country.

At his death in 1971, UCSD purchased Paul Blackburn's entire Archive, including poetry manuscripts, notebooks, letters and his tape collection. Paul Dressman and I have spent the past year listening to all of his tapes, annotating which poets read and which poems are read. We found that there are a wide variety of tapes which fit, more or less, into six categories: 1) whole tapes of Paul Blackburn reading in public and in private; 2) tapes of group readings or lectures in public; 3) recordings of conversations among Blackburn and his friends; 4) recordings made from the radio and television (such significant events as the first Sputnik orbit, the first Moon landing, presidential inaugural speeches, etc.); 5) taped "letters" from friends living in various parts of the world; 6) miscellaneous music and sounds. This latter category is interesting if only for locating the particular city ambiance in which Blackburn lived (and wrote poems) day-to-day.

Michael Davidson
June 23, 1975

Paul Blackburn Audio Collection

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